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THE RAGTIMER

JULY/AUGUST 1979

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

RECENT PERIODICAL ARTICLE OF INTEREST TO RAGTIMERS

Bouchard, Fred. "The Trad Scene: Some Bards." Radio Free Jazz, June 1979, pp. 14-15. A description of the New Black Eagle Jazz Band.

JAZZ FESTIVALS

(For a list of festivals from June until mid-September 1979, see the May-June issue of The Ragtimer, p. 2.)

First weekend in December. Manassas Jazz Festival, Manassas, Va. (Johnson McRee, Box 458, Manassas, Va. 22110)

Late January 1980. Old Jazz Meeting, Warsaw, Poland. (for details: Jazz Forum, Nowogrodzka 49, 00-695 Warsaw, Poland)

Late April, 1980. New Orleans Jazz & Heritage Festival. (for details, write P. O. Box 2430, New Orleans, La. 70176)

May 1980. Coon-Sanders Reunion, Uptowner Inn, Huntington, W. Va.

Late May 1980. International Oude Stijl Jazz Festival, Breda, Holland.

Late May, 1980. Sacramento Jubilee, Old Sacramento, Calif. 95814.

Mid-June 1980. Steamboat Days, Burlington, Iowa, 52601.

Mid-June 1980. St. Louis National Ragtime Festival, Goldenrod Showboat, St. Louis, Mo. (400 N. Wharf St., St. Louis, Mo. 63102)

Late June, 1980. Newport Jazz Festival, New York City and surrounding area.

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DON'T FORGET
THIS YEAR'S BASH
ON SEPTEMBER 29
AT THE CARA INN, TORONTO

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RAGTIME...

UNDER YOUR HAT

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
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is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

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MESSAGE FROM THE PRESIDENT

One of the continuing joys of the Ragtime Society is that it leads us to such happy moments at unexpected times and in faraway places.

On a trip to New England in June, Allen and I were privileged to sit in on a rehearsal of the Scollay Square Stompers at the home of Dr. & Mrs. John E. Phelan (Eleanor and Jack, to Ragtimers) in Swansett, Massachusetts. Jack and his group, beating out a happy blend of ragtime and early jazz, were the happiest musical bunch that we've heard in a long time. The Phelans are fortunate to have the music room of their home away from neighbors and on a point overlooking the Boston Harbour, so it was a treat for the eyes as well as the ears.

Jack and Eleanor are regular members of the Ragtime Society, and we hope to hear Jack on piano some time during the Bash, as usual.

And to make a small world even smaller, Ron L'Herault, one of the Stompers, was playing at a private party on the Trillium paddle-wheeler in Toronto Harbour on the June 23 weekend. Besides playing trombone, cornet, and kazoo, he sings with a super professional voice.

If you are in the Boston area, look up listings for the Scollay Square Stompers. You will love that foot-stomping happy music. We certainly did!

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RECORD REVIEW

by
TEX
WYNDHAM

Jazzology JCE-81 'From Cakewalk To Ragtime'

Selections: Creole Belles, Sunflower Slow Drag, Heliotrope Bouquet, Smoky Mokes, Ragtime Nightingale, Silver Swan, Grace And Beauty, Something Doing, Swipsey Cakewalk, American Beauty.

Jazzology JCE-82 'From Ragtime To Ballroom'

Selections: Pastime Rag No. One, Pastime Rag No. Two, Pastime Rag No. Three, Pastime Rag No. Four, Pastime Rag No. Five, Ragtime Dance, Bohemia Rag, Castle House Rag, Pretty Baby, Dardanella, Stardust.

Personnel: Knocky Parker, piano, and Bill Coffman, theater organ. Robbie Rhodes, piano, replaces Coffman on 'Smoky Mokes'.

Available from Jazzology Records, 3008 Wadsworth Mill Place, Atlanta, Georgia 30032. Price is $6.98 for first Lp in order, $4.98 for each additional, plus $1.00 per order ($2.00 foreign) for handling and mailing.

The format here is simplicity itself - utilizing the strain repeats in typical classic rags, Parker and Coffman mostly exchange leader/accompanist roles when the theme turns over. However, with two such sensitive ragtime interpreters at the keyboards, and the multitude of theater-organ devices available, the results are always apt, surprising, and delightful.

Quite often Coffman's fat, roller-rink organ melodies are heightened by doubled xylophone or chimes lines, while more selective and equally tasteful deployment is made of effects such as Latin percussion ('Heliotrope', 'Five'), bird calls ('Nightingale'), back-beat cymbal ('Bohemia'), and bass drum ('Dance'). Parker's piano is clean and sure, raggedy and urging, providing imaginative fills behind the organ and jazzy embellishments to the texts (the descending improvisation on the interlude to 'Bohemia' is a gem; his barrelhousey approach to the normally more reserved 'American' works fine, putting the number in a new light). Together they supply plenty of body to flesh out some of the more thinly-scored rags ('Something' swings like a carousel, strutting home over drums, woodblock, bells, and cymbals) and their rhythmic punch compounds the optimism inherent in the buoyant, soaring organ sound and the percussive drive of the piano.

Several selections contain call-response passages within the strains, allowing for exceptionally well-integrated renditions which show the piano-organ combination at full potential. The last three sections of 'Grace', for example, develop beautifully, and the 'Pastime' series is a virtual encyclopedia of distinctive

licks for the duo's experiments ('Three' is especially good, squeezing a kaleidoscope of ideas into a performance that nevertheless remains uncluttered). The three pop tunes that close JCE-82 perhaps do not offer as much opportunity for creative interplay - at any rate, these tracks are drab compared to the rags - but in sum, each Lp is recommended for enjoyable listening and magnificent ragtime.

* * *

Broadway Intermission BR 201 'An Evening With Ragtime Charlie And Sister Kate', duets by Charlie Rasch, piano, and Kate Ross, banjo.

Selections: Shake That Thing; China Boy; Frank's Latest; Somebody Stole My Gal; Laughing At Life; The World Is Waiting For The Sunrise; Mama's Gone, Goodbye; Sweet Sue; Wolverine Blues; Sweet Man; High Society; Ain't She Sweet; Blues My Naughty Sweetie Gives To Me; *On Revival Day; Changes; *There's A Tear For Every Smile; Bye Bye Blues.

Available @ $6.00 from Blue Lantern Records, P.O. Box 244, Milford, Michigan 48042.

This Lp reissues (in stereo this time, which is the way the date was originally taped) an August 1966 session marking the recording debut of a piano-banjo combination that provided a high spot of the Society's 1970 Bash (was it that long ago?). Although 'Wolverine' is the only rag on the bill, Charlie's bright, clean, inviting piano offers the kind of hard-hitting stride that most ragtimers enjoy, and at no extra charge you get the added punch of Kate's funky, slightly tinny banjo and a pile of carefully-chosen, seldom-heard, high-quality vintage pop tunes. Maximum use is made of the resources available to the two instruments (single-note piano supported by banjo on 'China'; single-string banjo melody against piano version of famous clarinet obligato on 'Society'; parallel descending tremolos on the plaintive 'Latest'; different banjo rhythms on each 8-bar segment of last chorus on 'Man'; etc.), everything - tempos, routines - under control and economically expressed. On balance, if you say it's a little closer to the sing-a-long or honky-tonk category than classic ragtime, you'll also say it's a well executed, easy-to-enjoy album.

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NEW RECORDINGS

Ragtime, Cake-Walk, Military Bands, v. 2 (1900 - 1921). RCA 42-402 (France).
Various bands: Cake Walk (1900), Smokey Mokes (1910), Whistling Rufus (1900), The Cake Walk (1902), Cake Walk in the Sky (1905), Alexander's Ragtime Band (1911), Slippery Place Rag (1911), Joe Turner Blues (1916), St. Louis Blues (1916).

Six Brown Brothers: "That Moaning Saxophone Rag" (1914)
Conway's Band: "Two Key Rag" (1916)
Jim Europe: "Too Much Mustard," "Down Home Rag," "You're Here and

I'm There" "Two Castles in Europe," "Castle Cakewalk" (1913-1914)
Earl Fuller: "A Coon Band Contest," "Li'l Liza Jane" (1917)
Eubie Blake: "Baltimore Buzz," "Bandanna Days" (1921)

Jazz in Deutschland, v. 1: Vom Ragtime zum Hot Jazz, 1912 - 1928.
Electrola 1C134-32447/48m (West Germany)

Various tracks by German bands and visitors (Jack Hylton, Al Bowlly, Sam Wooding), all recorded in Germany.

Includes "Temptation Rag" (1912), "Black and White" (1913), "Tiger Rag" (1919), "Lena from Palesteena" (1920),"The Camp Meeting Day" (1921), "Kentucky Blues" (1922).

Jim and Martha Hession. Eclectic Heritage. TAM-1. $7.00.
(TAM Records, 8945 Lemon Ave., La Mesa, Calif. 92041)

Vocals include Berlin's "I Love a Piano," Gershwin's "Somebody Loves Me" and Sondheim's "Losing My Mind." Piano solos include Eubie Blake's "Charleston Rag" and Count Basie's "Jumpin' at the Woodside."

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BOOK REVIEWS

'Ragtime: 100 Authentic Rags'; compiled, edited and with an introduction by David A. Jasen; published 1979 @ $12.95 by The Big 3 Music Corporation, 729 Seventh Avenue, New York, New York 10019.

Rarity, quality - and difficulty. Those three words come to mind most quickly in describing this superb folio of ragtime piano solos. Rarity, because only a handful of the 100 titles (including Joplin's ubiquitous 'Maple Leaf Rag' and 'The Entertainer') are or have been commercially available recently (or even not-so-recently, now that I think of it); the ten compositions by Dave Jasen, of course, are appearing for the first time anywhere. Quality, because there's not a single filler in the bunch; even the relatively easy numbers, like Cy Semour's 'Clover Leaf Rag', Henry Fredericks' 'Floating Along Rag', George J. Philpot's 'Lazy Luke', and Charles L. Johnson's 'Southern Beauties', could strut their stuff proudly on any stage where ragtime is welcome. And difficult because a major portion of the 90 reprints are of flashy, complex showpieces, some of which call for professional-level technique, such as the four rags by jazz pianist Bob Zurke ('Eye Opener', 'Lace Embroidery', 'Hobson Street Blues', 'Old Tom-Cat On The Keys').

It is precisely these latter items that, regardless of your level of pianistic skill, make this volume particularly attractive. As you're relaxing with Egbert Van Alstyne's 'Ragtime Chimes', Percy Wenrich's 'Persian Lamb Rag' and Harry C. Thompson's 'A Black Bawl', you can sneak in a crack at Arthur Schutt's 'Bluin' The Black Keys', Louis Alter's 'Lopeziana' or Lawrence E. Goffin's 'The Raggy Fox Trot', thereby not only sharpening your tickling, but also picking

up on some fancy licks that you can use elsewhere while you're learning the toughies.

The gang's all here, too: Scott ('Ophelia Rag'), Lamb ('Contentment'), Confrey ('Nickel In The Slot', 'Stumbling (Paraphrase)', 'The Bird's Carnival', 'Audacity'), Turpin ('The St. Louis Rag'), Willie 'The Lion' Smith ('Finger Buster', 'Echo Of Spring'), Joe Sullivan ('Little Rock Getaway', 'Del Mar Rag'), and many more famous musical names, even embracing the great cornetist Bix Beiderbecke ('In A Mist', 'Candlelights', 'Flashes', 'In The Dark'). Special emphasis goes to George L. Cobb whose ten compositions establish his mastery of an astonishing variety of rag styles from basic Tin Pan Alley ('Rubber Plant Rag', 'Cracked Ice Rag') to intricate novelties ('Chromatic Capers', 'Snuggle Pup').

Enough. Space prohibits a complete contents listing, though there are dozens more that I ache by omitting. It should be obvious just from what's revealed so far that if you read this publication and can locate middle C, you need - really need - this terrific book. (I have three copies already, and I still need one more.) Do not let it get away from you.

- Tex Wyndham

* * *

Rose, Al, and Edmond Souchon. New Orleans Jazz: A Family Album. Rev. Ed. Baton Rouge, Louisiana State Univ. Press. $24.95.

Originally published in 1967, this collection of 600 rare photographs has had its text revised by Rose. The book is organized in separate alphabetical sections of musicians, jazz bands, marching bands, and performance locales, and it includes a brief list of steamer boats that featured jazz. There are chapters on the music in the contexts of stage, film, and radio, the New Orleans funeral, and the New Orleans jazz musician "at home." An alphabetical supplement brings the "who's who" section up to date.

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EARLY JAZZ ON PHONODISC

by Dean Tudor

Beginning with this issue of The Ragtimer, we will be presenting a critical survey of ragtime and early jazz music as found on record albums. For the past several years, Dean Tudor has been busy compiling an annotated guide to all forms of popular music. He used the citation method, in which important works of music that were cited often enough by reviewers and critics were deemed to be important per se by the consensus of opinion. Sort of like a poll of all reviewers and critics. In addition, he used the criteria of impact on the listening audience and influence on other musicians.

In this issue of The Ragtimer, we will present only "Part I: Ragtime Profile," of the survey. Succeeding issues will cover various aspects of classic jazz.

Part I: Ragtime Profile

Ragtime is a musical form that contributed to jazz, though it is outside the mainstream of American black music. In some respects, it can be linked to the nineteenth century ministrel shows (which were usually the work of white entertainers), but these shows were themselves parodies of "coon" songs and tap dances. A suspicion that ragtime was a response to a white demand for a form of black music is very valid, as its essence was the incorporation of black rhythms into European musical forms. "Classic" ragtime is piano ragtime - and nothing more. As it is heavily syncopated and highly formal (i. e., all notes are written), it allows little scope at all for improvisation, although Max Morath has said, "One of the most elusive qualities of classic piano ragtime is its grace and charm; perhaps 'felicity' is the word."

As it is written, ragtime piano music is notated and derived from European influences. The pattern is based on the rondo form of the minuet and scherzo. The "Maple Leaf Rag," for instance, has four different parts, each 16 bars long (AA BBA CC DD), in which the third part (CC) is the featured tune. The distinctive polyrhythms are lilting syncopations, where the weak beats are accented, coupled with an unsyncopated major beat at the same time. The steady beat (2/4, or "march," time) lies in the left hand, while the syncopated beat is in the right hand. The latter thus plays eight beats in the same interval, with the third beat taking the accent. This is sometimes called the "secondary rag," and it was perhaps taken from minstrel banjo techniques.

Robert Kimball, in his liner notes to Eubie Blake's album (Columbia C2S 847), describes these musicological devices in social terms: "In its piano music, which drew inspiration from the folk melodies once heard on the plantation banjo, the left hand, with its precise rhythms, was an articulation of the unyielding presence of the system, while the right hand, which sharply and often gaily accented the normally unaccented beats of the measure, conveyed a release from inhibition, a joyous affirmation of man's individuality. The juxtaposition of the two helped create a music whose depth of feeling and variety of mood reflected the agony of the past but spoke directly to the quickening of future hopes at the start of the twentieth century."

In style, ragtime was an extension of the cakewalk and early minstrel tunes. In format, it developed from the march or quick-step played by brass bands of the era, as funeral marches in duple time. Early rags were often noted as tempo di marcia ("in slow march time"); later rags were simply noted as "marches." Significantly, ragtime developed in the Midwest, where marches still are popular. Piano rags are easy to play if one can read music, but straightforward playing usually lacks expressiveness while being confined to the tempered scale. The better compositions are tricky, and a sense of rhythm is

needed. Toward this end, a better-than-average pianist will improvise a variety of "rhythmic suspensions," unusual accents, and between-the-beat effects. The better pianists around the turn of the century did this, and rhythm predominated, forcing the music into the jazz stream and later into commercial fields. The heavy march two-beat in the left hand declined and was replaced by four beats in the same interval, all evenly accented. Virtuosity crept in with complicated accents in the right hand, and the music became more danceable.

While piano ragtime may be limited in itself, it is possible to "rag" any tune. Indeed, it became apparent that ragtime was one of several approaches to music, and for this reason, it became popular as material for piano rolls and jazz bands. Different instruments can also be "ragged." However, although ads exist for guitar rag arrangements, no actual sheet music appears to have survived. The drawback of guitar rags is that all the necessary notes cannot be played with the strings (12-string guitars suit the medium better, and duets are best of all). But opportunities arise with guitar to use glissando, vibrato, and various tone colours to give the music a better lilt or melodic flow than the original piano pieces. Three black bluesmen of the East Coast area were the leaders in this field - Blind Willie McTell, Rev. Gary Davis, and Blind Blake.

Other variants, parallel to the development of ragtime piano into stride, include the society dance band arrangements. Joseph Robichaux's band in New Orleans orchestrated hundreds of rags, cakewalks, and minstrel tunes. His outfit included violins and performed music that appealed to the fashionable white audiences of the period. Similarly, Vess Ossman's banjo band and W. C. Hardy's society band played orchestrated rags.

In 1896 or 1897, Tom Turpin, a Negro saloon owner and piano player, arranged for his "Harlem Rag" to be published. "Ragtime" was used for the first time as a musical term in 1898 with Fred Stone's sheet music for "Ma Ragtime Baby." That same year saw the first Scott Joplin published work, "Original Rags," a medley of American Negro folk tunes. Then, in 1899, he wrote "The Maple Leaf Rag" (named after the Maple Leaf Club in Sedalia, Missouri), which quickly sold over a million copies. In 1902, Hughie Cannon published the first rag song: "Bill Bailey."

Scott Joplin (1868-1917), the "father" of ragtime music, took courses in harmony and composition in Sedalia. His interest in music led him to assimilate American and African Negro folk music with European devices into a city-folk music flavor, and urban sound with country banjo and minstrel roots (not all of them "rags"). Over his lifetime, he composed 504 piano pieces of all types and styles; he published a book in 1908, detailing the secrets of playing ragtime. Joplin believed that ragtime would be the classical music of America, and he was once styled the "American Chopin." James Scott (1886-1938) and Joseph Lamb (1887-1960), Joplin's two most famous disciples, were perhaps better composers in the piano medium than Joplin himself. Scott, in particular,

had a filigree treble that called for incredible technical skill and discipline.

It is difficult to say precisely why ragtime blossomed. Certainly a major factor was the fact that anyone could play it at home, and sheet music was available to everyone at a cheap price, long before the phonograph. John Stark and Son, of St. Louis, published Joplin plus anyone else who had Joplin's endorsement. Soon after "The Maple Leaf Rag" was printed, quadrilles and marches were published with the word "ragtime" hastily overprinted on the cover or title page. Ragtime thus became featured in virtually all forms of entertainment. It was played at the various World Fairs of seventy-odd years ago: Chicago, St. Louis, Buffalo, and Omaha. It carried the "Cakewalk" with it, and this part-shuffle, part-dance became incorporated into the ragtime milieu, sweeping the nation and taking London and Paris by storm. Sousa featured the music on his post-1900 European tours (e.g., the "At a Georgian Camp Meeting" cakewalk). Debussy wrote "Golliwog's Cakewalk," and Stravinsky wrote "Piano-Rag-Music" and "Ragtime for 11 Instruments." Even now, when the musical director of a film sequence wants to emulate the mood at the turn of the century, he will invariably write or use "raggy music." And, of course, there was the movie "The Sting."

None of the early pioneers of ragtime ever made phonograph records. Although they cut numerous piano rolls, many of these rolls were subjected to post-cutting changes (such as added embellishments); thus, it is difficult to envision how exponents such as Turpin, Joplin, and Scott really sounded. The closest we can come is either in the recorded works of Luckey Roberts, Jelly Roll Morton, and James P. Johnson, or in the later recorded works of Joseph Lamb and Eubie Blake. The former group were not ragtime exponents, but they did use the idiom, expanding and improvising on themes.

Classic piano ragtime "disappeared" when Joplin died in 1917. The happy spirit of the early part of the century had dissipated, and over-commercialization by Tin Pan Alley exploited uptempo rags designed to give play to their melody and to their pianistic virtuosity. As a result, "novelty rags" were composed, published, and recorded; these were turned into dances, stomps and fast blues.

Commenting on ragtime, John Norris, editor of Code, wrote (December 1979): "The original exponents were black musicians and their special qualities helped make the music unique. When the music passed into the hands of the general population it changed considerably. What was originally a sophisticated, complex piano music became a brittle, flashy - indeed raggy - music. It was orchestrated, it was played by brass bands, it was interpreted by banjoists and eventually, in a much simplified manner, was bashed out on out-of-tune uprights by pianists who could hardly stumble through the simplest of material. The subtlety of the original modulations, delightful melodic twists and underlying harmonic patterns was replaced by a glorified jollity."

The odd resurgence of ragtime, such as that of the mid-forties West Coast, tended to emphasize the honky-tonk-rinky-tink tone, and often pianos were

deliberately put out of tune to give it that cheap, characteristic "piano roll" sound. It was this sound that led Johnny "Crazy Otto" Maddox to the top of the hit parade in the mid-fifties and influenced other pianists. And then, of course, there was the revival in the 1970s, led by Max Morath, Joshua Rifking and the movie "The Sting."

RECORDS

1. ANTHOLOGIES

1. Black and White Ragtime, 1921-1943. Biograph BLP 12047.

Covering much the same period as Herwin 402, and again with programming and notes by David Jasen, this set presents substantial documentation of the ragtime era. Jasen notes that the commercial availability of the phonograph record coincided with the popularity of ragtime. Thus, it was the first time that technology provided original examples of the development of a music form. Three types of music are presented here: the New York Stride School, with Eubie Blake (a sixth alternate take of his "Charleston Rag"), James P. Johnson and Fletcher Henderson - all from 1921; the Chicago mixture of rags and blues, with Alonzo Yancey, Jimmy Blythe, and others; and novelties or Tin Pan Alley creations such as Zez Confrey's "Kitten on the Keys" or a novelty version of "Maple Leaf Rag." As indicated by the anthology title, the musicians were racially different, but in ragtime solo piano work, that seemed to matter little.

2. Piano Ragtime of the Teens, Twenties & Thirties. Herwin 402.

These are 16 sterling examples of the various shapes that piano ragtime assumed during a twenty-year span after Scott Joplin's death (and the so-called death of "classic ragtime" at the same moment). The versatility on the album lies in the fact that many classical examples are given alongside Tin Pan Alley novelties and a few blues or stride piano tunes. The gamut goes from Ray Spangler's 1917 "Red Onion Rag" to Willie "The Lion" Smith's 1939 "Finger Buster." In between are James P. Johnson, Jelly Roll Morton, Clarence Williams, Cow Cow Davenport, and Joe Sullivan. As ragtime anthologies go, this is one of the very best to be assembled, and with the superb notes by ragtime scholar Dave Jasen, it is probably one of the most informative surveys.

3. The Piano Roll. RBF 7.

4. Picture Rags. Transatlantic SAM 26 (British import).

5. They All Play Ragtime. Jazzology JCE 52.

These three records illustrate different approaches to ragtime music. The RBF compilation, edited by Trebor Tichenor has extensive liner lines. It is a hodge-podge collection of different styles found on some piano rolls, all with normal tempos. Rags include "Starburst Rag" and "Something Doing," the latter by Joplin. Side one has rolls cut by machine, and side two has rolls played by hand. The Transatlantic effort is subtitled "A Ragtime Guitar Sampler." All of the artists are available on various albums of their own, but it is handy to have a

compilation reflecting just ragtime. Of the 10 tracks, two are by John James (including an inspired Joplin-written "Original Rags"), two by Laibman and Schoenberg, two by Rev. Gary Davis, and others by Stefan Grossman, Ralph McTell, and Peter Berryman. The Jazzology set is basically a sampling of the leading ragtime pianists of the past 15 years. Joseph Lamb plays his "Alaskan Rag" (which was recorded shortly before his death), Tom Shea does "Brun Campbell Express," Trebor Tichenor has a rag, while John Arpin has two and Max Morath has three. Other pianists include Peter Lundberg from Sweden (before his New Orleans Ragtime Orchestra days) and Donald Ashwander. Rudi Blesh has written the sterling notes.

6. Ragtime 1: The City. RBF 17.

7. Ragtime 2: The Country. RBF 18.

Compiled and annotated by Sam Charters, each disc offers 14 rags in two distinct stylings. The city features "nickel" pianos, banjos, and brass bands, such as those of Charles Prince. Many of the recordings were made before 1920, but the remastering is good. This disc is illustrative of the spread of ragtime from St. Louis to other regions. Included are Jelly Roll Morton's "Frog-I-More Rag," Ves Ossman's banjo on "Buffalo Rag," the "Notoriety Rag" of Fred Van Ep, and a novelty from the Tin Pan Alley pen of Arthur Collins ("Railroad Rag"). The country disc features strong bands, guitars, and pianos. As a collection, it shows the influence of ragtime in popular and country music. Included are the Carolina Tar Heels ("No Use Working So Hard"), Dallas String Band ("Dallas Rag"), the pianist Cow Cow Davenport ("Atlanta Rag"), and the bluesman Blind Boy Fuller and his "Rag Mama Rag."

8. They All Played the Maple Leaf Rag. Herwin 401.

Here are 15 versions in remastered sound of the most famous ragtime composition of all times (excepting, perhaps, the latter-day popularity of Joplin's "The Entertainer" from the score of The Sting). While "The Maple Leaf Rag" lacked the rhythmic felicities of "The Magnetic Rag" or "The Entertainer," it was perhaps the least formalized of Joplin's rags, and hence lent itself most to improvisation and to jazz popularity. All 15 tracks are of the same tune, but interpreted differently. While it is good to have different versions collated, Herwin could also have made Joplin's piano roll version available so that listeners could have a reference point established by the composer. Pianists are well represented here: Jelly Roll Morton (with two versions - one in New Orleans style, and the other in St. Louis style), Eubie Blake, James P. Johnson, Willie Eckstein, Hank Duncan, Paul Lingle, Don Ewell, Willie "The Lion" Smith, and Ralph Sutton. Swinging versions from the thirties, mainly by big bands, include those of Sidney Bechet, Earl Hines, and Tommy Dorsey. There are also two novelties: Vess Ossman's banjo band from 1907 and W. C. Handy's society band of 1917. The latter shows the deterioration of ragtime into commercialism.

(To be continued in the next issue of The Ragtimer.)

"PLAYED WITH IMMENSE SUCCESS" FEATURED AT THE LOUISIANA STATE MUSEUM

Louisiana changed the sound of world music through the development of the Creole song, ragtime and jazz. Each of these categories is handsomely presented in "Played With Immense Success", a special exhibition of the Louisiana State Museum in New Orleans. This show, produced in cooperation with the Smithsonian Institution Traveling Exhibition Service, is the largest and most comprehensive treatment of regional American music to grace a Museum Gallery. It features over 350 musical compositions written and/or published in Louisiana, ranging from "Wait for the Wagon" to "Basin Street Blues". It is a culturally rich musical panorama of Louisiana and New Orleans from 1840 until 1940.

"Played With Immense Success" is not only the exhibition title but also an advertising slogan that appeared in variant forms on literally hundreds of pieces of printed popular music. The show was conceived, researched, and written by the staff of the Louisiana State Museum and by volunteer consultants and was edited, designed, and constructed by the Office of Exhibits Central of the Smithsonian Institution in Washington. It was developed through funding assistance

Famed composer-performer Eubie Blake (center) leads an animated discussion at the Ragtime panels with (left to right) Vaughn L. Glasgow, Chief Curator of the Louisiana State Museum; Donald Marquis, Curator of Jazz and Diana Rose, co-organizer of "Played With Immense Success". Photograph by Alice Fielding, courtesy Louisiana State Museum.

by the Smithsonian Institution Traveling Exhibition Service, and will tour for two years under the auspices of the Smithsonian after the show closes in New Orleans. Ragtime lovers should keep a careful watch for announcements of this travelling exhibit.

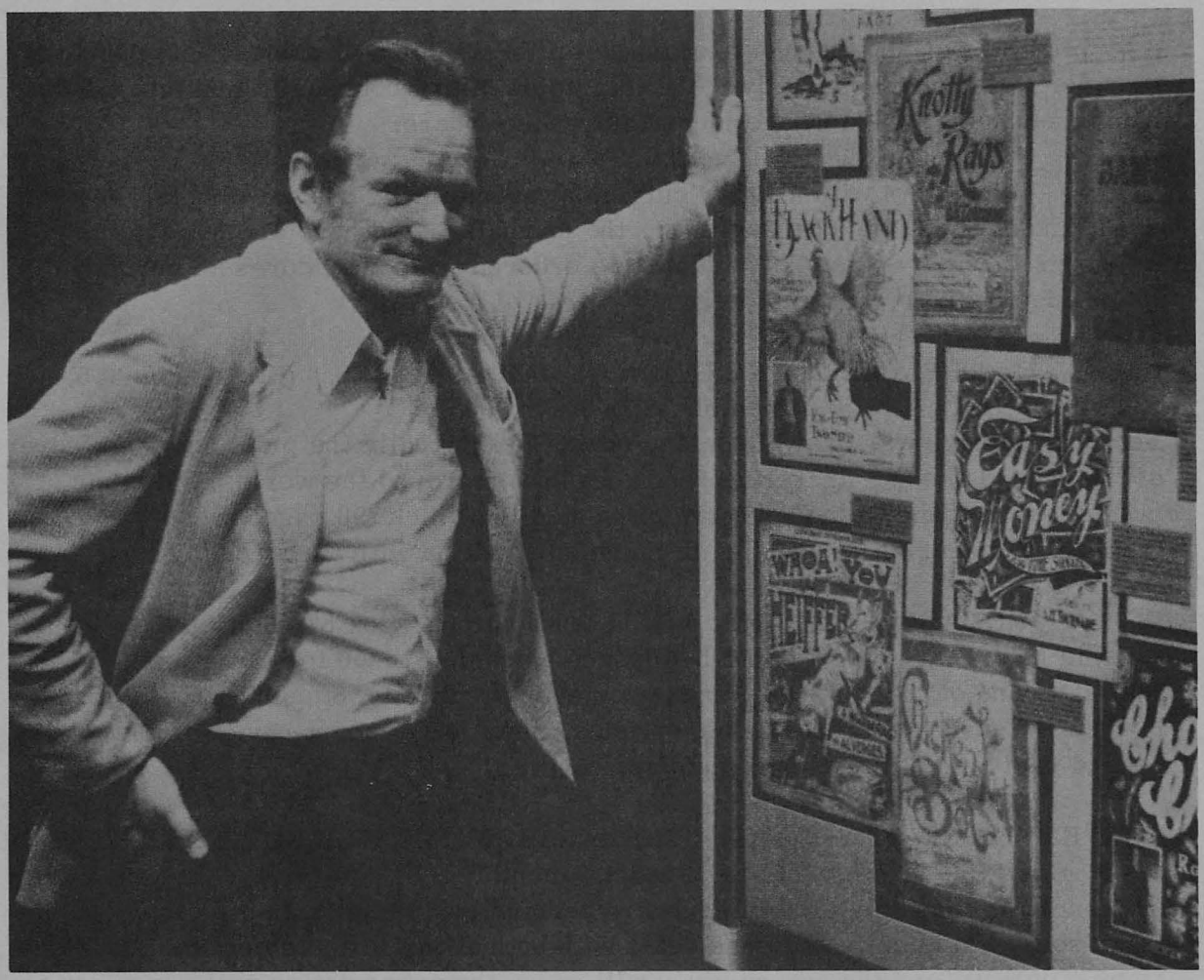
The 350-plus pieces in the show present a remarkably accurate history of politics, social customs, religion, transportation, and many other aspects of Louisiana life. "Played With Immense Success" also records the enormous impact which Louisiana made on American popular music and shows some of the historic prototypes for these developments. Louis Moreau Gottschalk's "Bamboula", published in France in 1844, was an arranged transcription of black dance music which the young composer heard in Congo Square in his native New Orleans. In such pieces Gottschalk was following the European pattern of collecting folk themes and developing them into classical compositions. The polyrhythms, syncopations and multiple strains of the "Bamboula" provided a prototype for the development of the classic rag.

A rash of "Mexican" music appeared in New Orleans in the wake of performances by the Mexican Military Band at the World's Cotton Centennial Exposition in 1884-5. Several of these compositions appear in the exhibition. The Mexican performers reinforced the local interest in syncopation and brass instrumentation which was of great significance in the polynational, polyracial origins of jazz.

Notes are presented on composers, lyricists, illustrators, and publishers. Anecdotes and historical interpretations are given for especially significant or entertaining pieces such as the bloody tale of mass murder and mayhem which accompanies "The Mysterious Axman's Jazz". Over one hundred instruments and other objects are shown in addition to the music itself. "Baby" Dodd's slide whistle, which was played by Louis Armstrong, is shown with "Sugar Foot Stomp" where it can also be seen in the cover photograph. Gottschalk's "Dying Poet" bears an ornate laurel wreath on its cover and nearby is the solid silver laurel crown presented to the composer in 1866.

Tapes and recordings are used throughout the exhibition to recreate the sounds of the past, and include piano roll and jazz band and vocal renderings of some of Louisiana's best and funniest music.

"Played With Immense Success" was created by Vaughn L. Glasgow, Chief Curator of the Louisiana State Museum, Al Rose, and Diana Rose. It was designed by James Mahoney, Chief Designer of the Smithsonian Institution and constructed in Washington, D. C. General supervision in Washington was exercised by Andrea Stevens, American Studies Coordinator for the Smithsonian Institution Traveling Exhibition Service. Labels and texts were edited by Linda DuBro, Acting Chief Editor for the Smithsonian's Office of Exhibits Central. Coordination in New Orleans was provided by Robert R. Macdonald, Director of the Louisiana State Museum and Mr. Glasgow.



Max Morath, concert and recording star, examines the ragtime section of "Played With Immense Success". Photograph by Alice Fielding, courtesy Louisiana State Museum.

In addition to the exhibition, the Education Program of the Friends of the Cabildo, the Museum's auxiliary, has issued a documentary long-playing recording also entitled "Played With Immense Success". This limited edition of one thousand pressings is available through the Museum Store in the Presbytere at 751 Chartres Street, New Orleans, 70116 at $6.00 plus mailing.

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MAGAZINES OF INTEREST TO RAGTIMERS

Compiled by Dean Tudor.

Continuing our list of periodicals on ragtime, jazz, and popular music (see The Ragtimer, March/April 1979, pp. 14-15 and May/June, pp. 10-11), we present below magazines that are concerned with jazz (not just traditional jazz).

As before, the magazines are listed alphabetically, with the latest known addresses, price of subscription, frequency of publication, and some descriptive notes as to their coverage. In most cases, sample copies are available

- or you could check with your local public library (or with a local university or college library, especially if the institution offers courses in music). Again, only English-language journals are listed here.

Note: As with all the "current awareness" lists of new books, records, sheet music, etc., in The Ragtimer, the journals listed here are not available from the Ragtime Society. They must be ordered from the addresses furnished or through book or record stores.

CADENCE: THE AMERICAN REVIEW OF JAZZ & BLUES. (Rt. 1, Box 345, Redwood, N. Y., 13679). monthly. $11.00/yr.
Features interviews, oral histories, news, and virtually the most complete coverage of the record scene - analyzing recordings from around the world. All types of jazz (from ragtime to modern) are presented in a thick (96 pages or so) pocket-book sized magazine, squeezing in much information with tiny typefaces.

CODA: THE JAZZ MAGAZINE. (Coda Publications, Box 87, Station J, Toronto, Ontario M4J 4X8. erratic, but 5-6 issues a year. $13.00 for 10 issues.
Hailed as one of the best jazz magazines ever produced. Stunning graphics and layout. Interviews, discographic articles, news and concert reviews. Excellent record reviews. All styles of jazz are covered.

CONTEMPORARY KEYBOARD: THE MAGAZINE FOR ALL KEYBOARD PLAYERS. (P. O. Box 615, Saratoga, Calif. 95070). monthly. $15.00/yr.
An important magazine for all keyboard performers. Musical scope is wide: jazz, rock, classical, etc., and deals with both acoustic and electric instruments. Many columns, and the advice given will repay the subscription price: a question-and-answer section, improvisation, master classes, techniques, theory, music transcriptions, record and book reviews. Leonard Feather has a column on jazz pianists. Articles feature well-known performers, but instead of the usual biographic portrait, they go straight into how and why a performer does what he or she does. Typical subjects: Alicia de Larrocha, Art Hodes, Max Morath, Jelly Roll Morton.

DOWNBEAT: THE CONTEMPORARY MUSIC MAGAZINE. (222 W. Adams St., Chicago, Ill. 60606). 23 issues/yr. $13.00/yr.
Comprehensive coverage of jazz (all styles), rock and soul music. Good material on jazz education and "how to", plus news, record reviews, interviews, concert reviews, and Bill Fowler's continuing education column.

JAZZ JOURNAL INTERNATIONAL. (Novello & Co. Ltd., Borough Green, Seven Oaks, Kent, England.) monthly. $11.50/yr.
England's finest jazz magazine, operating for the past 30 years. Feature articles, news, extensive record and book reviews, advertising, jazz information for discographies, etc. Covers all types of jazz.

JAZZ MAGAZINE (P. O. Box 212, Northport, N. Y., 11768). quarterly. $10.00/yr.

A quality effort - good layout, good writing, all styles of jazz. Covers jazz festivals, recording industry, Broadway, New York, Chicago, Los Angeles, jazz photograph, jazz history, music transcriptions. Extensive book and record reviews.

N. A. J. E. EDUCATOR: OFFICIAL MAGAZINE OF THE NATIONAL ASSOCIATION OF JAZZ EDUCATORS. (P. O. Box 724, Manhattan, Kansas 66502). quarterly. $5. 00/yr.
Meant mainly for jazz educators; however, there are lots of self-help articles of the serious amateur (e. g. , improvisation, music transcriptions, sources of supply, addresses, clinics). News of festivals, record reviews.

RADIO FREE JAZZ. (3212 Pennsylvania Ave. S. E. , Washington, D. C. 20020). monthly. $10. 00/yr.
Mostly meant for jazz radio programmers. Special feature articles; jazz industry coverage; latest information on all jazz releases; reviews of the best of latest releases and reissues. Newspaper tabloid format.

GENERAL INTEREST MAGAZINES

From time to time articles on ragtime will appear in such music magazines as High Fidelity, Stereo Review, and Melody Maker (the latter from England). Industry news and views can be obtained from the weeklies Billboard, Record World, Cashbox, and Variety.

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RECENT PERFORMANCES

The Dukes of Dixieland have appeared recently with the Minnesota Symphony in Minneapolis (June 2-3), the New Orleans Summer Pops (June 15-16) and the Cincinnati Symphony (June 25). They also have a new album out which includes the soundtrack from the NCE-TV mini-series "Studs Lonigan," broadcast in March.

Another recent show was on National Public Radio. Unfortunately, we learned about it too late to alert our readers, so we can only hope that some of you learned of it in time to listen in. The program was a salute to "Black Broadway 1900-1945," and it was broadcast live from Avery Fisher Hall in New York's Lincoln Center. Among the performers were Bobby Short (who was also co-producer), Mabel Mercer, Edith Wilson, Eubie Blake, and Nell Carter (from the current cast of "Ain't Misbehavin!" Dick Hyman was musical director. The show traced the black contribution to the American musical theater from the days of "Shuffle Along" through the war years.

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SOMETHING DOING...

JOHN ARPIN

Chelsea Inn, 33 Gerrard St. W., Toronto. In "The Piano Bar" M-F 5-8 p. m., and with his trio in "The Chelsea Bun" lounge M-S 9 p. m. to 1 a. m.

BRIAN AND KATHY BAUER

Rodeway Inn, 7001 Buffalo Ave., Niagara Falls, N. Y. Appearing with Lou "Al Jolson" Lasota and Fritz Raiser, every Friday from 9 p. m. to 1 a. m.

STEEN CHRISTENSEN

Mechanical Music Museum (MMM), Vesterbrodage 150, Copenhagen, Denmark. Performs the 2nd and 4th Wednesday of each month.

DON EWELL

Esplanade Lounge, Royal Orleans Hotel, New Orleans, La. A piano player par excellence - ragtime, Morton style, and Waller style.

DAVE FLOWITT

Brunswick Hotel, Brunswick St., Toronto. With Dr. McJazz Band, Thursday through Sat., 9 p. m. to 1 a. m.

Chelsea Inn, 33 Gerrard St. W., Toronto. With the Chelsea Chasers Trio and Dr. McJazz Band (alternating weeks), on Saturdays, 2 - 5 p. m.

ROBERT GOODNOW

Broadmoor Hotel, Colorado Springs, Colorado.

RALPH GRUEGEL

Peabody's, Cedar and Taylor Road, Cleveland Heights, Ohio. With The

Eagle Jazz Band, Friday, 8-12 p. m.
The Roadhouse, 8425 Old Route "8", Northfield Center, Ohio. Appearing on Saturdays.

JOHN HASSE
The Ordinary, Nashville, Indiana. Appearing Friday and Saturday nights.

TOM "JAZZOO" JONES
The Paddlewheel Bar, "Mississippi Queen," New Orleans to Vicksburg.

JIM KAPLAN
Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois. Appearing on Tuesday, Friday, and Sunday.

TOM LOUGH
Loose Caboose, KSU Eastway Center, Kent Ohio. Jazz piano, Fridays, 4 - 8 p. m.

JOHNNY MADDOX
Il Porto Ristorante, 121 King St., Alexandria, Va. Appearing Tues. - Sun., 8:30 p. m. from June 5 through Sept. 23. Reservations: (703) 836-8833.

BOB MILNE
Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Rd. Exit). Appears 4 p. m. to 12:30 a. m. daily, including Sunday (alternating with Bob Seeley).

MIKE MONTGOMERY
Rathskeller, The Dakota Inn, John R. Road (north of McNichols), Detroit, Michigan. Appearing Friday nights.

NEW SUNSHINE JAZZ BAND
Biltmore Ballroom (upstairs), 1811 Columbia Rd., N. W., Washington, D. C. Appearing the 3rd Sunday and 1st Wednesday of every month, 9 p. m. - midnight.

DR. ELI NEWBERGER
Sticky Wicket Pub, West Main St., Hopkinton, Massachusetts. Appearing with the New Black Eagle Jazz Band (pianist, Bob Pilsbury), Thursdays, 8 - 12 p. m.

DARYL OTT
The Fishmarket Back Room, 106 King St., Alexandria, Virginia. Solo ragtime piano nightly, beginning June 4.

QUEEN CITY RAGTIME ENSEMBLE
Zeno's, 1421 Larimer, Denver, Colorado. Performs with the Queen City Jazz Band every Fri. and Sat., approx. 10 p. m.

BOB SEELEY

Charley's Crab Restaurant, Troy, Mich. (I-75 at Crook's Rd. Exit) Appears 4 p. m. to 12:30 a. m. daily, including Sunday (alternating with Bob Milne.)

RICHARD SKRIKA

Lee's Imperial Tavern, Riverside Drive, Windsor, Ontario. Pianist with the Eric Mannering New Imperial Jazz Band. Every Sat., 4 - 7 p. m.

TREBOR TICHENOR

Goldenrod Showboat, St. Louis, Missouri. Appears every Sat. night. Trebor also has a weekly radio show on KWMU-FM (90. 7), "Ragophile with Trebor Tichenor," Fridays, 7 - 8 p. m.

JERRY TRAUNIG

Brownstone Restaurant, Hartford, Connecticut.

TERRY WALDO

Crazy Horse Saloon, Bush Blvd., at Route 161 (near I-71), Columbus, Ohio Appears with singer Susan Lamarche, Sundays, 8 p. m. to 1 a. m.

TEX WYNDHAM

St. Louis National Ragtime Festival, St. Louis, Mo. (Golden Rod Show Boat, 400 N. Wharf St., St. Louis, Mo. 63102). Tex will be playing solo piano all six nights - his fifth straight year at the Festival.

PERFORMERS TO WATCH FOR!

EUBIE BLAKE performs frequently at concerts and festivals. He also makes guest appearances on TV talk shows and radio programs. Watch your local paper - don't miss Eubie!

PETER FAHRENHOLTZ tours regularly in Denmark (and occasionally in other European countries). He plays solo ragtime and also with bands.

GLENN MEYER makes regular appearances with his band in the St. Louis, Missouri, area.

MAX MORATH is on the road with "The Ragtime Years." Watch for it!

TOM NOEL is on the road with two living portrayal shows: "Mark Twain at Home" and "Mr. Jelly Lord," the latter based on the life of Jelly Roll Morton.

RAGTIME RADIO

TREBOR TICHENOR has a weekly show called "Ragophile with Trebor Tichenor," on KWMU-FM (90. 7, St. Louis, Missouri), Fridays, 7 - 8 p. m.

HANK TROY's ragtime program is on KVOD-FM (Denver, Colorado), Tuesdays, 6:30 - 7:00 p. m.

TERRY WALDO hosts "This Is Ragtime" on National Public Radio. Check your local listings for this weekly half-hour show.

GALEN WILKES presents "The Ragtime Years," a weekly half-hour show, on WVHC-FM (88. 7, Hempstead, Long Island, N. Y.), on Tuesdays, 9 - 9:30p. m.

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WALTER HUNT DEAD AT 72

PLYMOUTH, Mass. - Big band trombonist Walter (Pee Wee) Hunt, who is credited with the biggest-selling ragtime record ever, died Friday at 72.

Hunt, a resident of Kingston, Mass., died at Jordan Hospital in Plymouth after several years of ill health. He had been retired about seven years.

Hunt's 1948 recording of The 12th Street Rag for Capitol Records sold three million copies.

Born in Columbus, Ohio, Hunt got his first band job at 16 with the Joe Boba Orchestra in Columbus. In the big band era, he played trombone with the Paul Whiteman and Glen Gray bands, and later toured with his own band.

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RAGTIME ARCHIVES

For all ragtime lovers interested in preserving its music and memory, a new group located in Sedalia, Missouri (home of true ragtime) has a museum in the making: The Sedalia Ragtime Archives Association.

The Association's exhibits will be on display in the "Maple Leaf Room" in the Library of State Fair Community College (Sedalia). The officers of the Association are Wm. C. Hopkins, Mr. Fred Davis, president of SFCC, Mrs. Karen Keithley, librarian, Mrs. Geraldine Schrader, head of the music department at the college, and Mr. Robert Solomon, dean of academic affairs.

Further information, including brochures and catalogues, may be obtained from Mrs. Karen Keithley, Librarian, State Fair Community College, Clarendon Road, Sedalia, Missouri 65301.

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